

Shores of California

♩ = 122

F5 Fm A^b/C D^b A^b F5 Fm A^b/C D^b A^b F5 Fm A^b/C D^b A^b

(Drums start)

Piano

ff

* Lea * Lea * Lea * Lea * Lea * Lea

F5 Fm A^b/C D^b A^b Fm/A^b

(Guitar - follow bassline and play Fm/A^b when right hand hits chords.)

4

He's been try-ing with lim - it - ed suc - cess to get this girl and

mp

* Lea Lea * Lea Lea Lea Lea Lea Lea Lea Lea Lea










B^b A^b E^b B^bm

(Guitar - bassline and Fm/A^b)

8

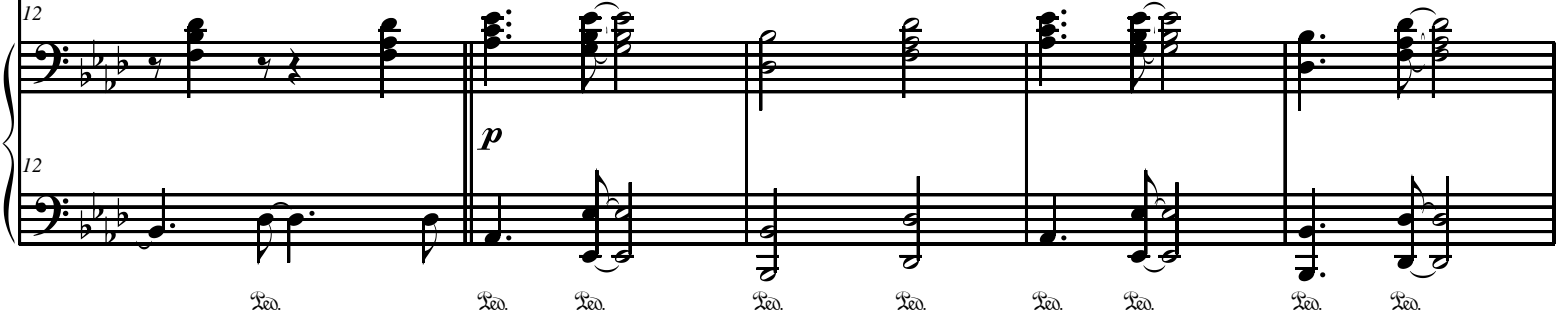
get in - to her dress, but eve - ry time he thinks he's get - ting close, she threat - ens death be - fore

Lea Lea Lea Lea Lea Lea Lea Lea Lea


12 *slight rit.*          $\bullet = 115$

— he gets a chance. And that's the way it is — in Min-ne-so - ta, that's the way it is — in O-kla-ho - ma.

12 *p*

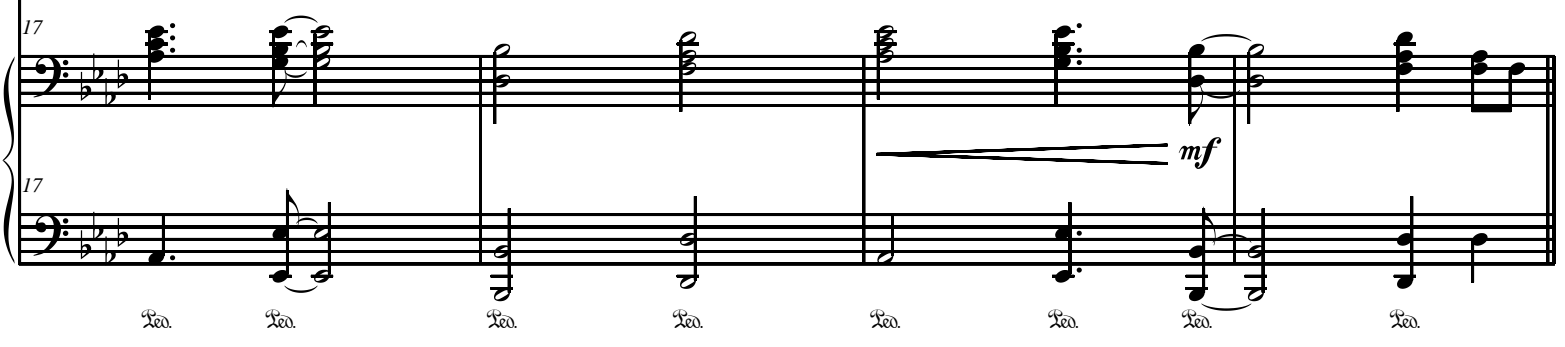


Lea Lea Lea Lea Lea Lea Lea Lea


17         *slight accel.*

That's the way it's been — since pro - to - zo - a first climbed on - to the shores of Cal - i - for - nia.

17 *mf*



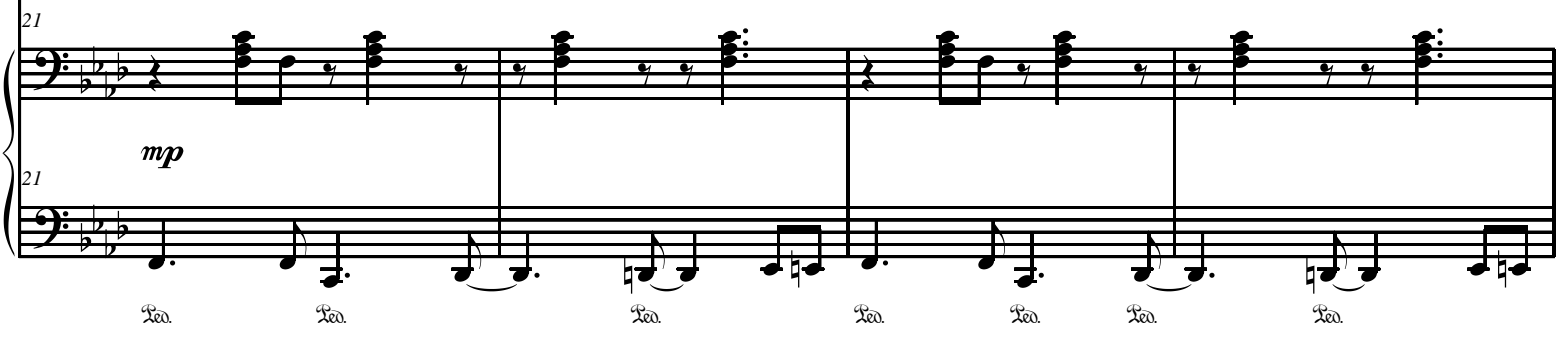
Lea Lea Lea Lea Lea Lea Lea Lea

a tempo 

(Guitar - bassline and Fm/Ab)

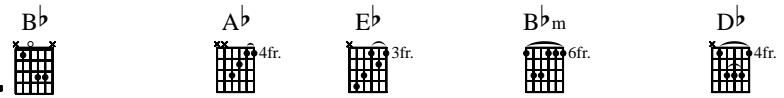
21 She's been try - ing with lim - it - ed suc - cess to get him to turn out — the lights and dance. 'Cause

21 *mp*



Lea Lea Lea Lea Lea Lea Lea Lea

(Guitar - bassline and Fm/A \flat) -----



25

like an - y girl all she real - ly wants is that fick - le lit - tle bitch ro - mance, that

25

25

Lea. Lea. Lea. Lea. Lea. Lea. Lea. Lea.

A \flat 4fr. E \flat 3fr. B \flat m 6fr. D \flat 4fr. Fm A \flat /C D \flat M7 Dm7(b5)



29

fick - le lit - tle bitch ro - mance. And that is why the girl is called a tease, and

29

29

Lea. Lea. Lea. Lea. Lea. Lea. * Lea. Lea.

Fm A \flat /C D \flat M7 Dm7(b5) Fm A \flat /C D \flat M7 B \flat



33

that is why the guy is called a sss-sleaze, and that's why God made es - cort a - gen - cies, One

33

33

Lea. Lea. * Lea. Lea. Lea. Lea. Lea. Lea.

A^b 4fr.
 E^b 3fr.
 B^b_m 6fr.
 D^b 4fr.
 A^b 4fr.
 E^b 3fr.
 B^b_m 6fr.

37

Life to Live, and mace and G- H - - - B. And that's the way it is

37

mf *ff*

Lea Lea Lea Lea Lea Lea Lea

D^b_6 4fr.
 D^b 4fr.
 A^b 4fr.
 E^b 3fr.
 B^b_m 6fr.
 D^b_6 4fr.
 D^b 4fr.
 A^b 4fr.
 E^b 3fr.
 B^b_m 6fr.

41

- in Min-ne - so - ta, that's the way it is - - - in O - kla - ho - ma, ho - ma. That's the way since the an -

41

*Lea Lea Lea Lea Lea * Lea Lea Lea*

D^b_6 4fr.
 D^b 4fr.
 A^b 4fr.
 E^b 3fr.
 B^b_m 6fr.
 D^b 4fr.
 $F m7$

45

- i - mals and No - ah first climbed on - to the shores of Cal - i - for - nia. _____

(Guitar - arpeggiate)

45

*Lea Lea Lea Lea Lea * Lea*

B \flat m

B \flat sus2

D \flat M7 4fr.

B \flat m

49

Must not be too kind, stop think - ing

49

* *Lea* * *Lea* * *Lea* * *Lea* *

D \flat M7 4fr.

B \flat m

B \flat sus2

D \flat M7 4fr.

54

love is blind. Clench your fists, yeah, write,

54

* *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

$\text{♩} = 115$ B \flat m

B \flat sus2

D \flat m 4fr.

slight accel.

60

"she's just not my type..." Oh...

60

mp

* *Lea* *Lea* *Lea* *

♩ = 122
a tempo

F m A^b/C D^bM7 A^b F m A^b/C D^bM7 A^b F m/A^b

65 (Vox first time only) (Guitar - bassline and Fm/Ab)

Why all these con - flict -

ff *p*

Lea. Lea. Lea. Lea. Lea. Lea. Lea. Lea. Lea. Lea. Lea.

(Guitar - bassline and Fm/Ab)

68 - ing spec - i - fi - ca - tions? May - be to pre - vent o - ver - pop - u - la - tion. All I know is that all -

Lea. Lea. Lea. Lea. Lea. Lea. Lea. Lea.

B^b A^b E^b B^bm D^b A^b E^b

72 (Guitar - bassline and Fm/Ab) *slight rit.*

— a-round the na - tion the girls are crying — and the boys are mas-tur-bat-ing, the girls are crying and the boys

pp

Lea. Lea. Lea. Lea. Lea. Lea. Lea.

B^bm 6fr.
D^b 4fr.
A^b 4fr.
E^b 3fr.
B^bm 6fr.
D^b6 4fr.
D^b 4fr.

a tempo

76

are mas-tur-bat - ing. And that's the way it is ___ in Min-ne - so - ta,

76

ff

76

Lea Lea * Lea Lea Lea Lea

A^b 4fr.
E^b 3fr.
B^bm 6fr.
D^b6 4fr.
D^b 4fr.
A^b 4fr.
E^b 3fr.
B^bm 6fr.
D^b6 4fr.
D^b 4fr.

80

that's the way it is ___ in O - kla - ho - ma, ho - ma. That's the way Ar - is - toph - a - nes and Ho - mer

80

80

Lea Lea Lea Lea * Lea Lea Lea Lea

A^b 4fr.
E^b 3fr.
B^bm 6fr.
D^b6 4fr.
D^b 4fr.
A^b 4fr.
E^b 3fr.
B^bm 6fr.
D^b6 4fr.
D^b 4fr.

Harmony (lower voice) *8^{va}*

84

wrote The Il - i - ad and Ly - sis - tra - ta { That's the way it is ___ in Min-ne - so - ta,
 (Together:) { That's the way it is... ___

84

84

Lea Lea Lea Lea Lea Lea Lea Lea

